



The Sixty-eighth Season of  
The William Nelson Cromwell and F. Lammot Belin  
**Concerts**

National Gallery of Art  
2,771st Concert

**Harold Jones, flutist**  
**Peter Vinograd, pianist**

Presented in honor of  
African American History Month

February 24, 2010  
Wednesday, 12:10 pm  
East Building Auditorium

*Admission free*

## Program

Giovanni Benedetto Platti (1697–1763)

*Sonata no. 2*

Grave

Allegro

Adagio

Allegro

Wolfgang Amadeus Mozart (1756–1791)

*Rondo*

Cécile Chaminade (1857–1944)

*Concertino*, op. 107

William Foster McDaniel (b. 1940)

*Variations on “Were you There”*

Traditional/Arr. Coleridge-Taylor Perkinson (1932–2004)

*Li'l Lite o' Mine/Sparklin'*

Lloyd McNeill

*The Falling Snow*

Henri Dutilleux (b. 1916)

*Sonatine for Flute*

## The Musicians

### **HAROLD JONES**

The career of flutist Harold Jones includes solo, chamber, and orchestra performances that enchant audiences everywhere. His concert tours have taken him across the United States and throughout Asia and Europe. He has been first flutist and soloist with a number of orchestras, including the American Symphony Orchestra, the Bach Aria Orchestra, the Brooklyn Philharmonia, the Municipal Concerts Orchestra, the National Orchestra Association, and the Symphony of the New World, working under such conductors as David Amram, Leon Barzin, Frank Brief, Lukas Foss, Julius Grossman, Everett Lee, Benjamin Steinberg, and Leopold Stokowski. Most recently, Jones has appeared as a soloist with the Butte, Montana, Symphony Orchestra; the Chamber Orchestra of Albuquerque, New Mexico; and the Kalamazoo, Michigan, Symphony Orchestra.

In addition to his solo performance schedule, Jones has collaborated with the prize-winning Audubon Quartet, internationally renowned pianist Leon Bates, and guitarist Peter Segal. Jones also serves as musical director and founder of The Antara Ensemble. Committed to bringing a wide range of classical music to the culturally diverse neighborhoods of New York, the ensemble performs repertoire that spans many centuries and includes works by African American and other American composers as well as composers from throughout the developing world.

Jones began his musical education at age ten as a violin student in Chicago. Upon hearing another student play piccolo, however, he immediately decided that the flute was the instrument he wanted to play. He was awarded a scholarship to the Juilliard School of Music, and received the Outstanding Woodwind Player award prior to graduation. He continued his studies with Marcel Moyse, the most famous French flutist of his generation. In 1966 Jones played his New York recital debut at Town Hall. He later appeared at CAMI Hall, Alice Tully Hall, and Jordan Hall in Boston. He has recorded the flute concertos of Antonio Vivaldi for the Library of Recorded Masterpieces and has four solo albums to his credit for Antara Records.

Jones teaches at Brooklyn College, the Manhattan School of Music Preparatory Division, Manhattanville College, and the Westchester Conservatory of Music, and is a past president of the New York Flute Club.

#### **PETER VINOGRADE**

Pianist Peter Vinograd has developed a reputation as an outstanding interpreter of the music of Johann Sebastian Bach and contemporary composers. He annually tours Asia, Canada, and the United States. His most recent appearances in Asia have included a solo recital tour in China, performances with the Macao Orchestra, and a promotional tour with flutist Lydia Yang. As a chamber musician, he has appeared at the Bard, Bargemusic, Caramoor, and Wolf Trap Festivals. As a collaborative performer, he has toured throughout Asia with violinist Midori. Vinograd has played Bach's *Goldberg Variations* and two- and three-part inventions in recitals at the National Gallery and a solo recital of music by American composers as part of the Gallery's Sixty-third American Music Festival. In conjunction with his new class at the Manhattan School of Music, "Bach for Pianists," Vinograd presents the *Goldberg Variations* in lecture-recital format, which he has also presented at the Juilliard School of Music and other music conservatories.

Vinograd has many world premiere performances to his credit, including Nicolas Flagello's *Concerto no. 3* (1962) in Owensboro, Kentucky; Hal Campbell's *Piano Concerto* (1997) in Utah; and Mark Zuckerman's *On the Edges* (1996) in Taiwan. Vinograd's numerous distinctions began with first prize in the 1971 Johann Sebastian Bach International Competition in Washington, D.C., followed by his New York debut at Carnegie Hall and a Lincoln Center recital at Alice Tully Hall, sponsored by the National Endowment for the Arts. He has been featured on American Public Radio's *Performance Today* and CBC-TV's *The Journal*. CDs include releases on Albany, CBC, Linfair (Decca) and Phoenix Records. Peter Vinograd teaches at the Manhattan School of Music, where he was a student of Zenon Fishbein, and at Lehman College of the City University of New York.

## Program Notes

A student of the oboe, the violin, and voice, Giovanni Benedetto Platti was born and raised in Italy, where he lived until 1722, when he was called to Würzburg, Germany, to work for the prince-bishop of Bamberg and Würzburg. Platti married a German singer, Theresia Langprückner, with whom he had eight children. He was also one of the first composers who learned to play the recently invented fortepiano and composed sonatas specially for it. His compositions for oboe and violin were published as pieces “for violin, flute, or oboe,” in order to maximize the opportunities for sale of the music.

Cécile Chaminade wrote the *Concertino*, op. 107, in 1902 as an examination piece for flute students at the Paris Conservatoire, where it was used for many years thereafter. The work is dedicated to the famed French flutist and teacher Paul Taffanel, who served as flute professor at the Conservatoire from 1893 until his death in 1908. Chaminade’s composition begins with a broad and graceful melody. After a more active central section, marked *Più animato agitato*, a short phrase leads into a cadenza for the flutist. A reprise of the opening melody and a rousing coda conclude this melodic and attractive work.

William Foster McDaniel was born in Columbus, Ohio. After graduating from public schools in Columbus and Dublin, Ohio, McDaniel went on to study piano with Loy Kohler at the Conservatory of Music of Capital University in Columbus and music theory and counterpoint with William Bailey. He continued his studies at Boston University, where he studied piano with Lawrence Leighton-Smith and Béla Böszörményi-Nagy and composition and orchestration with Gardner Read. He spent the 1966–1967 school year in Paris as a Fulbright scholar, studying piano with Jacques Février. In addition to composing and playing solo recitals and chamber concerts with the New Symphony of New York and the Yonkers Philharmonic Orchestra, McDaniel has directed and conducted performances of *The Fantasticks*, *Bubblin’ Brown Sugar*, *Timbuktu*, *Ain’t Misbehavin’*, *Sophisticated Ladies*, *Fiddler on the Roof*, *House of Flowers*, and *Once on This Island*. He won first prize in the 1965 National Piano Competition of the National Association of Negro Musicians.

Artist, composer, and flutist Lloyd McNeill was born in Washington, D.C., and is currently based in New York City. Having studied art and zoology at Morehouse College, he then attended Howard University, where he was the first recipient of its master of fine arts degree. In 1964–1965, he attended the École des Beaux Arts in Paris, where he spent considerable time working on lithography with Pablo Picasso and his wife, Jacqueline. McNeill also studied composition privately with Hale Smith, music theory and flute technique with jazz flutist Eric Dolphy, and classical flute technique and repertoire with Harold Jones. McNeill is presently professor emeritus of music at the Mason Gross School of the Arts at Rutgers University. In the 1970s McNeill taught African American music history and launched the jazz studies program at Rutgers.

McNeill has exhibited his paintings and drawings at several galleries and colleges in the northeastern United States. He has published two volumes of poems: *Blackline* and *After the Rain*. In 2007 McNeill was chosen by the United States Postal Service to design a postage stamp for the celebration of Kwanzaa in 2009.

Unlike his mature works, which show a serious attempt to emulate Béla Bartók, Alban Berg, and Anton Webern, Henri Dutilleux's *Sonatine for Flute* (1942) revels in youthful overstatement and saucy French mannerisms. Lasting barely ten minutes, the work consists of three sections played without pause. It begins with a mysterious, tonally ambiguous theme, which the flute plays over an angular rising and falling piano motif. As the piece unfolds, the flute offers some brighter material, including a tense and questioning flute cadenza and an expressive, lyrical slow section reminiscent of Francis Poulenc in his quietest moments. By the time the *Sonatine* draws to a close, it will have tested the flutist's articulation, breath control, and agility.

*Program notes by Stephen Ackert, head of the music department, National Gallery of Art*

Next Week at the National Gallery of Art

**)musica(aperta**

Music by Bizet, Buononcini, Gabrieli,  
Golijov, Ortiz, and Shostakovich

Presented in honor of  
*The Sacred Made Real: Spanish Painting  
and Sculpture, 1600–1700*

February 28, 2010  
Sunday, 6:30 pm  
West Building, West Garden Court



**Moscow String Quartet**

Music by Gubaidulina and Haydn

Presented in honor of  
Women's History Month

March 3, 2010  
Wednesday, 12:10 pm  
West Building Lecture Hall

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of  
the West Building after 6:30 pm is not permitted.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

*Mailing address*  
2000B South Club Drive  
Landover, MD 20785

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